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FAMOUS
MONSTERS

#86

SEPT. 1971

FAMOUS

A WARREN MAGAZINE POC

60¢

MONSTERS

OF FILMLAND

FANTASTIC
SPECIAL PREVIEW

THE
HOUSE
THAT DRIPPED
BLOOD

WITH

CHRISTOPHER
LEE

BY THE AUTHOR

OF "PSYCHO"

NEW!!

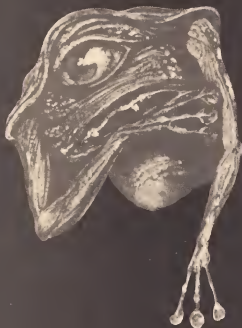
THE
SHAPE
OF
THINGS
TO COME
IN
HORRORWOOD





"HYDE DERE, Creepy-bopper! dis is yore ole show-stopper Doc Jekyll, inviting you to enjoy double the pleasure, double the fun, with this really hot one, our summertime special. Don't let this issue out of your clutches—it's monsterrific!"

SPEAKING OF MONSTERS



THE FOURTH OF GHOUL LIE!

There is an old Transylvanian proverb, "Let sleeping ghouls lie." Of course, if a ghoul is going to lie at all, better a fourth of a ghoul than a whole one. (Now would I lie to YOU?)

On the other hand, there's the saying, "The vampire who stays awake avoids the stake."

In case you're wondering what all the fearworks—er, fireworks—are about, it's about this grave—er, great—issue with its sparkling features about creatures from the darkling woods and roman candles that light up those monsters that are roamin' in the gloamin'.

Terror types from Dracula to Frankenstein, Chandu to Lon Chaney Jr., are lurking for you creepyboppers within these eerie pages, so don't keep them waiting! You'll be all upshook by our monsterrific Filmbook.

Show your heart's in the right place (your mouth): take a ghoul to dinner for the 4th of July. Give them this issue of FAMOUS MONSTERS as an appetizer and they'll, er, never *dessert* you!

Just make sure you aren't the dinner!

TERRY ACKERMAN



THIS ISSUE DEDICATED TO WARREN DEXTER, without whose frequent help the editor would be buried alive beneath a million manuscripts, a billion stills, a zillion fan letters . . . and a couple of books and magazines. Only the invaluable assistance of my filmmonster fan friend Warren keeps the Ackermansion from looking like, you should pardon the expression, a rabbit warren! Thanx, dexterous Dexter, and —pops!—the mail just arrived, better get busy opening it, Warren, and filing last week's fanzines away, and . . . Sincerely, FJA.

WANTED! More Readers Like



JACK PALIJA

SYMPATHY FOR THE MONSTER

I have read Famous Monsters for about ten years and have never written a letter, but now I feel I must.

On October 17, at a large theater in Akron, an organization dedicated to the preservation of the theater pipe organ gave a concert and a movie accompanied by the organ. The film offering was **THE PHANTOM OF THE OPERA**, portrayed by none other than Lon Chaney Sr. My feelings toward the Phantom surprised me, because instead of hatred I felt

sympathy for him, especially so after the unmasking. It seemed as if he hid away from other men, whom he hated, because he could only love, but never be loved.

If Lon Chaney could produce this kind of emotion, even in a silent movie, he is truly worthy of praise.

JACK PALIJA
Akron, Ohio

WANTED! More Readers Like



GORDON REID

HE INTERVIEWED PETER CUSHING

I just finished reading issue #82 of FM and found it extremely informative and entertaining. The regular features were great, as always. I have a friend who does not like your "Girls and Ghouls" feature. I find it to be all right and mildly amusing.

Two months ago, through the mail, I was able to ask Peter Cushing several questions. I'd like to share his answers with FM's readers:

Who is your favorite actor & actress?

There are so many. It would be easier to list those I do not like, but this would be unfair!

Which of your films is your favorite?
All of them.

PETER CUSHING



Answers reader's questions

Would you ever portray a monster in a film?

No.

Did you know Boris Karloff or Bela Lugosi?

No.

Will you always make horror films?

I expect so, but not exclusively.

Do you watch your own horror films?

If I get the chance.

Which do you prefer—stage, screen or tv?

Films.

Who are your favorite authors?

R. F. Delderfield, Noel Coward, Charles Dickens and many others.

Hope you enjoyed these questions and answers with Mr. Cushing.

GORDON REID
Oakville, Ontario

THE EYES HAVE IT

Issue #82 was a beauty!

I am a rabid fan of the fantastic Christopher Lee, and am always thrilled to gaze at pictures of him. You furnished me with several hours of splendid eyestrain with your excellent coverage of his new **DRACULA**. I think the addition of a moustache is brilliant, particularly since Stoker's

character was created with one originally.

Also, loved your article on the new **DARK SHADOWS** movie. Keep up the great work and I'll keep reading till they drive a stake through my wallet!

DONNA LOTT
Anchorage, Alaska

HE TAKES US TO TASK

Finally I have gathered my thoughts, comments and criticisms covering the past 20 odd issues. Maybe you'll like my suggestions; maybe you'll just pass them up. At any rate, I wanted you to know how I feel about FM.

WANTED! More Readers Like



LOUIS GONZALEZ

My main gripe is that you have become just a little too humorous, meaning, of course, the puns, etc. that are beginning to dominate the magazine. Temper them down a little at least. Also, the reprint situation is getting out of hand. The latest examples of reprints are the **ISLAND OF LOST SOULS** filmbook (in #82, originally from #29) and the **YOU AXED FOR IT** (from #33).

How about starting a reader contribution page in FM so that more of the material submitted could be published? Add an extra page specifically for photos of readers, thereby allowing more space in the

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WANTED! More Readers Like



CHRISTOPHER LEE COBURN

FAMOUS MONSTERS OF FILMLAND



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THE HOUSE THAT DRIPPED BLOOD

TERROR
WAITS FOR YOU
IN EVERY
ROOM

Turn the knob, open the door, step past the pool of blood, walk straight ahead... and scream your mind away. **Page 6**

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FAMOUS MONSTERS OF FILMLAND



Robert Bloch, who almost scared us to death with "Psycho," now serves us "The House That Dripped Blood". (That's Peter Cushing on a silver platter!)



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Page 38

hey, fella, don't forget your
umbrella when you visit



THE HOUSE THAT DRIPPED BLOOD

on the house

Thirty years ago an unseen horror menaced the frightened occupants of THE HOUSE OF MYSTERY.

In 1945, all in the same year, Basil Rathbone portrayed Sherlock Holmes in HOUSE OF FEAR and Boris Karloff, Lon Chaney Jr., John Carradine, Lionel Atwill, Onslow Stevens & George Zucco were all mixed up with mad brain transplants, werewolves, vampire's blood, etc., in



The tooth is: Ingrid Pitt is bucking to become editor of Fang Mail. You've got to admit she has the teeth for it: buck teeth. (But who cares what they cost when a vamp like that puts the bite on you?)



This house shrieks for itself! (Universal '45.)

HOUSE OF DRACULA & HOUSE OF FRANKENSTEIN.

HOUSE OF HORRORS came next with the late Rondo Hatton as the killer called the Creeper.

Then who can forget the "hot" one, HOUSE OF WAX, in 3D in '53 with Vincent Price in his prime.

In '59 Price was back in the ghost business in William Castle's HOUSE ON HAUNTED HILL.

HOUSE OF FRIGHT in 1960 was another of the innumerable remakes of DR. JEKYLL & MR. HYDE, this time with Christopher Lee involved in the classic of Good & Evil.

The HOUSE OF USHER fell like a California earthquake hit it, also in 1960, with Vincent Price going down with the ship, or rather the house.

Three years later a weird group of freaks caused the inhabitants of THE HOUSE OF THE DAMNED to freak out.

Now—hold onto your heads (Peter Cushing loses his during the picture)—a new house has moved into the neighborhood and there's a strange thing about it:

No matter how well-to-do its inhabitants may be, sooner or later (and mainly sooner) they always somehow wind up in the . . . red.

bloch-buster

THE HOUSE THAT DRIPPED BLOOD had a midnight Horrorwood premiere that brought out terrorvision cameras as well as the press for cov-

erage of the scar-studded event.

"Queen of Blood" Florence Marly was at the theater with FM's editor, who was wearing Bela Lugosi's cloak & ring.

Lugosi's famous co-star in MARK OF THE VAMPIRE, Carroll Borland, was seen in the lobby, posing for pictures with Dr. Donald Reed, creator & leader of the Count Dracula Societ Society.

FM's own photographer of the mon-stars, Walt Daugherty, was on hand (also on foot, claw & tentacle).

Only Robert Bloch, the scripter of the eerie doings, was absent, as he was at home in bed, feeling as bad as M. Valdemar, with a temperature of 103. (And the 103 were hanging around his house, trying to get their temperature back!)

The packed theater enthusiastically applauded the picture at the end of the showing, and here is why:

What the preview audience saw:

episode #1 method for murder

One week after renting a house in the English countryside, horror film star Paul Henderson (Jon Pertwee) mysteriously disappears. The Detective-Inspector who is called in to investigate (John Bennett) soon discovers that the house has a sinister record of tragic tenancy. We turn back the clock 2 years and see:

Horror story writer Charles Hillyer (Denholm Elliott) and his wife Alice lease the old dark house from an agent named . . . Stoker.

The macabre atmosphere of the house suits the writer just right and he immediately goes to work with a vengeance. Via his flying fingers & smoking keys of the typewriter (the machine eventually dies of cancer from smoking so much) the author creates a new psycho novel about an insane strangler who roams the countryside in search of victims.

Hillyer names the menace Dominick (Tom Adams) and gradually Dominick becomes more & more real to his creator till Hillyer comes to fear that his creation will dominate him altogether.

Fearing that he will be driven out of his mind by the evil murderer he has conjured up, Hillyer is driven to seek the aid of a sympathetic psychiatrist in order to try to save his sanity.

The question in the mind of the audience is:

Is Dominick the horrifying hallucination of a disintegrating mind?

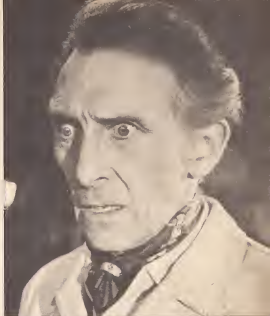
Or—

A monster materialized from the psyche? (like the awful id-monster of FORBIDDEN PLANET.)

At the preview, Bob Bloch's clever script took most of the viewers by surprise.

chiller #2

The second story in THE HOUSE THAT DRIPPED BLOOD is based on "Waxworks" from *Weird Tales* and features ever-popular Peter Cushing in another of his splendid performances, this one particularly hair-raising—or perhaps the proper term is head-losing.



Peter Cushing's eyes almost pop from his head o moment before he gets his own head chopped off in the Waxworks segment of THE HOUSE THAT DRIPPED BLOOD.

Christopher Lee suffers necromancy at the evil hands of his absent daughter, who is in another port of THE HOUSE THAT DRIPPED BLOOD—sticking o pin into a port of his image.





You're being ushered into a house-warming. (You're expected to bring your own warm body!)

Tenant #2 of The House is Philip Grayson (Peter Cushing), a retired & retiring man.

One day Mr. Grayson visits a small wax museum in the nearby town and is fascinated by the figure of Salome who bears on her plate, of course, the well-known severed head of John the Baptist.

The face of the wax figure bears a strange resemblance to that of a woman once loved both by Philip and his best friend.

An inexplicable compulsion draws Mr. Grayson back again & again to the museum of the dead, always to stare at Salome.

One day his old friend & rival pays him a visit and he too falls under Salome's spell.

Curious as to whom the model could have been, Philip & Rogers inquire of the proprietor, who explains to them that Salome was modelled after his dead wife, after she had paid the penalty for killing his best friend.

In an effort to break the spell, Rogers cuts short his visit with Philip.

But after his friend has left, Philip is drawn

back inexorably to the museum—and there finds Rogers with Salome.

But Rogers is no longer a customer of the Wax Museum, admiring Salome—he is a part of the tableau! John the Baptist's head is no longer on the platter—it is Rogers'!

Sensing danger, Philip turns to flee but is confronted by the proprietor.

Too late, Philip realizes that it was not Salome but her jealous husband who was the original murderer, and the insane owner of the waxworks adds one more reluctant head to his collection.

Philip's.

enter, christopher lee

After the horror-inducing house has been vacated once more, it is leased by a widower, John Reid (Chris Lee).

With Lee is his 8-year-old daughter, played by Chloe Franks, and a governess.

The governess is increasingly concerned by the ruthless behavior of the father toward his deli-



Firsttime on the scream screen: a cross-eyed vampire!

cately beautiful child. (Lee forbids playmates or even playthings.)

But if Lee is seemingly cruel he has his reasons... and his fears.

When the governess innocently buys the child a doll out of affection, Lee snatches it away and hurls it angrily into the fire. He is afraid of his own child, who reminds him too much of his dead wife—a woman who seems to have been evil incarnate.

Lee's action triggers a storm of hatred in his daughter and the force of her dead mother's evil begins to take possession of her. And what better breeding ground than this weird house with its well-stocked library on the supernatural, black magic & witchcraft?

Based on the shudder story "Sweets to the Sweet", the episode has a chilling conclusion when a doll representing her father is thrown by the witch-child into the flames of the fireplace.

the cloak strikes one

The final episode, based on the *Unknown* classic "The Cloak", is black humor at its best as Paul Henderson (Pertwee), star of horror films who has a genuine interest in the supernatural, is dissatisfied with the cape provided him by the Prop Dept. for his new vampire picture and so seeks out a musty old secondhand shop where he finds a cloak more to his liking.

The odd owner of the establishment makes a peculiar remark after the actor has purchased the cape and left. He says to himself: "Now I can die in peace."

Whenever Henderson dons the garment, it has a strange effect on him. While filming a vampire scene with his leading lady Carla Lind (Ingrid Pitt, the new "vamp"), he loses control of his teeth and sinks them too far in her throat.

And is reluctant to finish the scene.

Later, at the stroke of midnight, Henderson suddenly finds himself equipped with fangs... and floating toward the ceiling!

Reading in the newspaper that both the shop & its owner have been destroyed by fire, Henderson realizes that the old man was more than he seemed on the surface: he was not a simple tradesman but a victim of the curse of... Transylvania! His bloodlust was transferred to the cloak... and thence to Henderson.

When Carla appropriates the cursed cape, there is a terrifying climax that caused Countess Mora herself (Carroll Borland) to let out a whoop in the preview theater as her famous flying scene from MARK OF THE VAMPIRE was repeated in reverse (floor to balcony).

The Cloak is a real killer—in both senses of the word.

And THE HOUSE THAT DRIPPED BLOOD is the best from Bloch since he created that immortal character, Jack the Dripper.

END

we're dying to tell you this—

THE FEAR- JERKERS ARE COMING!

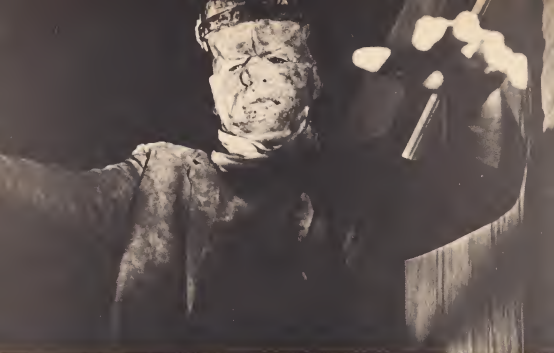
horrors unlimited

Between Hammer & Horrorwood and a few other weird parts of the world there are so many terror flicks & monster pix in the making that it "lurks" like you're going to have to see one program a night and two on (Black) Sundays in order to keep up with them all!

COUNT YORGA, VAMPIRE, did so well at the bucks-office that he'll be back in the scary person



The dog with a human head horrified preview audiences at **THE MEPHISTO WALTZ**. Can you take this creepy canine or will you chicken out and wind up in the dog house?



The new Frankenstein is out for blood—make sure it isn't yours!



WHEN DINOSAURS RULED THE EARTH there was an earthquake with every step they took!



The choke's on her in **HORROR OF FRANKENSTEIN**.

of Robert Quarry, the sequel once again using the talent of great oldtimer George Macready.

Child star Margaret O'Brien will return to the shiver screen in **LEGEND OF HORROR**, based on Edgar Allan Poe's "Tell-Tale Heart", to be co-featured with Poe's **ANNABEL LEE**. Miss O'Brien will also participate in a **DIABOLIC WEDDING**. Ellman Enterprises, producers of the Aforementioned pictures, will also present **THE DEVIL'S CHOICE**, **GRANNY'S MAGIC BROTHER**, **GORILLA GO HOME** and **A WARNING FROM HELL**, all of which sound like they could be something in the fantasy or horror line.

A psychological horror novel to be filmed is **THE OTHER**.

More bad vibes from Dr. Phibes may be expected as Vincent Price again pits himself against Joseph Cotten in a followup to **THE ABOMINABLE DR. PHIBES**.

Altho TV's Barnabas Collins has left the air (in this case TV stands for Terrific Vampire), disciples of **DARK SHADOWS** will be delighted to know there'll be a **CURSE OF DARK SHADOWS**.

the terror mounts

From all accounts, this may well be the bloodiest year in the career of movies.

BEAST OF THE YELLOW NIGHT turns **THE MAD DOCTOR OF BLOOD ISLAND** and its sequel, **BEAST OF BLOOD**, into a trilogy.

BLOOD FROM THE MUMMY'S TOMB is due from Hammer.

BLOOD OF FRANKENSTEIN introduces a new man-made monster and a new Dracula and re-unites J. Carrol Naish with Lon Chaney Jr. as well as featuring Forrest J Ackerman in a cameo role as ill-fated Dr. Beaumont who is sent to his death by Dracula at the hands of the Frankenstein monster.

Hammer Films hold the key to **THE VAULT OF BLOOD**.

HORROR OF THE BLOOD MONSTERS presents John Carradine in yet another of his fright roles, altho in every one of his interviews he consistently insists that he has nothing to do with monster movies.

THE BLOODY JUDGE sounds like Christopher



"Love means never having to say you're gory." From *The Abominable Dr. Phibes*.



Count Dracula (Zandor Vorkov) contemplates the awakening of the sleeping giant in **BLOOD OF FRANK-ENSTEIN**.

Lee's answer to Vincent Price's witchfinder general in **THE CONQUEROR WORM**.

BLOODY MARY is a scary supernatural story. Beware the **THIRST OF BARON BLOOD**.

BLOOD FOR BLOOD will round off the toast of "Here's blood in your eye!"

bloch-buster

THE HOUSE THAT DRIPPED BLOOD had a midnight Hollywood premiere that brought out terrorvision cameras as well as the press for coverage of the scar-studded event. "Queen of Blood" Florence Marly was there with **FM's** editor, who was wearing Bela Lugosi's cloak & ring; Lugosi's co-star in **MARK OF THE VAMPIRE**,

Carroll Borland, was there with Dr. Donald Reed, creator & leader of the Count Dracula Society; **FM's** photographer, Walt Daugherty, was on hand; and a packed theater gave the film a well-deserved hand at the end of its showing.

What the preview audience saw:

Episode #1, *Method for Murder*:

Horror story writer Charles Hillyer (Denholm Elliott) and his wife Alice lease an old dark house in England from an agent named . . . Stoker. The sinister atmosphere is just right for the writer, who goes to work with a vengeance creating a new psycho novel about Dominick (Tom Adams), an insane strangler who roams the countryside seeking victims. Dominick becomes more & more real to Charles until he is driven to seek the aid



A work of Diabolic Art from CAULDRON OF BLOOD.



Peter Cushing encounters horror in a wax museum in **THE HOUSE THAT DRIPPED BLOOD**.

of a psychiatrist. Is Dominick the hallucination of a disintegrating mind or a monster materialized from the psyche? Bob Bloch will probably out-guess you.

The second story in **THE HOUSE THAT DRIPPED BLOOD** is based on "Waxworks" and features ever-popular Peter Cushing in another of his fine performance, this once particularly hair-raising—or perhaps the proper term is head-losing.

In *Sweets to the Sweet* Christopher Lee is a seemingly cruel father but he has his reasons... and his fears. His 8-year-old daughter proves to be as evil as her dead mother before her and in the end dreadfully does in dear old dad.

The final episode, based on the *Unknown* classic "The Cloak", is macabre humor at its best as Paul Henderson (Jon Pertwee), horror film star who has a genuine interest in the supernatural, unknowingly comes into possession of the cape of a genuine vampire... and the cape takes possession of him! As he films a scene with his victim Carla Lind (Ingrid Pitt) he loses control of his teeth and sinks them too far into her throat. Later, at the stroke of midnight, he finds himself suddenly equipped with fangs... and floating toward the ceiling! When Carla appropriates the cursed cape, there is a terrifying climax that caused Countess Mora herself (Carroll Borland) to let out a whoop in the audience as her famous flying scene from **MARK OF THE VAMPIRE** was repeated in reverse (floor to balcony). *The Cloak* is a real killer—in both senses of the word.

Bloch's next: **BARRACUDA 2000**, a motor-psycho thriller of madmen on motorcycles in the 21st century!

shapes in the fire

Other horror & fantasy films shaping up for the fearsome future include:

COUNTRESS DRACULA...
LADY FRANKENSTEIN...
DR. JEKYLL & MISTRESS HYDE...
DRACULA CHELSEA 1972...
Curtis Harrington's **CADAVER** and **GINGER-BREAD HOUSE**...
HOW TO BECOME A VAMPIRE...
SIMON, KING OF THE WITCHES...
HIGH PRIEST OF VAMPIRES...
MURDERS IN THE RUE MORGUE and
MURDERS IN THE MOULIN ROUGE...
Bert I. Gordon's **TOY FACTORY** with Orson Welles and horror make-up by Bill (DR. LAO) Tuttle...

VAMPIRE CIRCUS... VAMPIRE THRILLS... TO LOVE A VAMPIRE... Richard Matheson's **I AM LEGEND**... and "Count Yorga" himself, this time as **KHORDA**.

Plus—the sensational vampire hit from Europe: **JONATHAN**.

And **INFERNAL IDOL**, **THE ECSTASY OF DORIAN GRAY**, **HOUSE OF EVIL**, **MONSTER FROM SPACE**, **TURN OF THE SCREW**, **THE TOY BOX**, **SON OF THE BLOB** and **RUNNING SILENT**...



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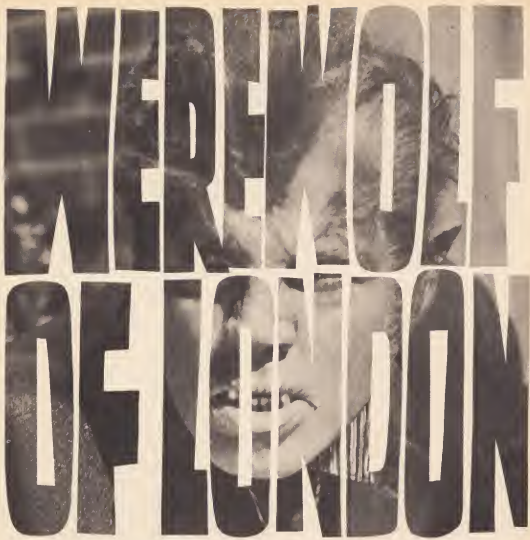
13 keys open the doors to the **turn**
HOUSE OF THE DAMNED. **page**
If you dare enter,



A Giant! (Richard Kiel) . . . a Headless Woman . . . a Legless Man . . . a Superfat Woman . . . and an Armless-legless Girl . . . alone in a dungeon of stone until Merry Anders enters the bizarre residence of the hidden freaks—and the eeks begin!

END

WEREWOLF OF LONDON



**UNIVERSAL'S SUPREME
SHOCKER REVISITED!**

An Historical Document
(20 April 1935)
of Horror

A Message from the
President of
Universal Pictures

When we produced WEREWOLF OF LONDON we gave it all the shock & goose-pimples we could jam into it.

Human nature is still the same as it has been for a thousand years. We love the thing that shocks us or sends a chill down the spine.

We fear it. We dread it. But we love it. WEREWOLF OF LONDON is a bloodcurdling thing.

It will give the unholy shivers to even the hardest boiled movie egg.

It is as gruesome as DRACULA—as startling as FRANKENSTEIN—as much of a soul-shocker as we knew how to make.

But it is a glorious change from the Pollyanna pictures which you may have been using as a steady diet.

Showmanship consists largely in presenting the unusual, the unexpected—even the dreaded thing.

Henry Hull plays the title role.

Warner Oland contributes his usual weird, eerie stuff.

The rest of the cast was chosen for its peculiar ability to deliver the odd, the bizarre—the shock!

The settings, the lighting, the story—all are away from the routine.

The story could never happen and that's the very thing which will knock people somewhat goofy.

Here is a real thrill—a thing you will talk about and shudder about.

WEREWOLF OF LONDON is a freak of a shocker. We warn everybody to stay away . . . then watch them come in droves.

Carl Laemmle
Carl Laemmle



Terror in Tibet

TIBET. The far. The distant. The mysterious. Land of the lost horizons, of Shangri-La, of yeti the Abominable Snowman and of—the lycanthrope!

To this rugged mountain terrain comes Dr. Glendon (*Henry Hull*), a great floriculturist from London, lured by reports trickling back to civilization that a strange flower has been seen by travelers in this forbidding land, a nocturnal plant that, unnaturally, takes its life not from the warming rays of the sun but from the coldness of lunar light. A plant of unusual appearance & unique qualities that blooms only at night.

In a vast & rugged wasteland at the base of a mountain, Glendon's little caravan pitches its tents & huddles down for the freezing night. Jagged rocks, silhouetted against the lowering sky, resemble the spiny

back of a slumbering stegosaurus. The cold of this ancient, bleak & barren land is enough to chill the marrow, but another, even more icy element enters: the nearby howl of a lone-prowl wolf.

During the nite the impatient Dr. Glendon sets out to find the fabled Moon Flower, whose properties, it is believed, can combat the unholy affliction of lycanthropy. He discovers a lost world of floral fantasy, a weird valley where the moonlight itself seems to have crystallized. On the floor of this valley, like the cape of a Snow Queen, stretches a carpet of shimmering phosphorescent flowers. Their blooms seem to have absorbed the rays of the moon & now be reflecting them like an albinar aurora borealis.

Chapter 2

The Fatal Encounter

Other eyes are watching as Dr. Glendon surveys the domain of the *mariphasa* flower, eyes feral, blood-shot & filled with hatred for this intruder whose unwanted presence menaces the short supply of the



The one quick glimpse the film affords us, in the first reel, at Warner Oland as a werewolf.

Henry Hull (center), deep in the heart of mysterious Tibet, points the direction to where he believes the legendary Moon Flower may be found.





Adjusting the moon ray machine, the mechanism Dr. Glendon hopes will force the mariphasa to bloom.

priceless plant. We catch a brief half-glimpse at the owner of those eyes & it is enough to make us shudder. His coarse black animal-like hair bristles up on his head & flares at the sides, plunging in a triangular widow's-peak almost to the ridge of his wrinkled leathery nose. Bushy eyebrows streak wildly upward at 45° angles.

A flicker, and the apparition is gone, disappeared behind a concealing embankment of rocks.

Unaware of impending danger, Dr. Glendon makes for a particularly attractive specimen of the wolf-flower. As he reaches to pluck the plant—

The werewolf strikes!

Snarling, the man-creature bites Dr. Glendon on the arm. He recoils in pain. And something greater—horror—for he knows that the bite of a mad dog can produce rabies, death from hydrophobia, but the bite of a werewolf contaminates a man with something worse than death.

Shaken by the experience, determined to tell no one of the curse that has befallen him, Dr. Glendon staggers back to the camp & eventually

makes his way home to London. He carefully transports with him that which has now become as precious to him as life itself, his only hope of normalcy—the mariphasa plant.

Chapter 3

A Disturbing Conversation

One day while he is busy in his laboratory Dr. Glendon has an unexpected caller, a visitor from the Tibetan valley of the shadow of death. His appearance, mannerisms, veiled references puzzle the doctor, who cannot place just where he may have met this stranger before.

"Let me introduce myself again," says Warner Oland; "I am Dr. Yogami . . . like yourself a student & nurturist of plants."

"Did I understand you to say that we met in Tibet?" asks Dr. Glendon.

"Yes," replies the swarthy Asian, adding cryptically: "And unless I am mistaken we were both on a similar mission."

"Yes?" Glendon prods for more information.

"Would it be intrusive," Yogami continues with studied politeness, "if I should ask you if you were successful?"

Glendon is still evasive. "In what?"

"In obtaining a specimen of the *mariphasa lumina lupina*, the phosphorescent moonflower?"

Glendon is startled. "Why, you know?"

" . . . that it only blooms under the rays of the moon. My specimens died on the journey back."

"As a scientist, sir," Glendon challenges, "as a botanist, do you actually believe this flower takes its life from moonlight?"

"I do," Yogami answers

"Well," Glendon states flatly, "so far I have been unsuccessful in persuading mine to bloom by moonlight or any other kind of light."

With almost pathetic concern Yogami asks, "Would you let me see them?"

But Glendon is cold, abrupt. "I am very sorry I'll have to ask you to excuse me," he says.

A Lecture on Lycanthropy

Yogami is persistent & a little later engages Glendon in an enlightening but frightening conversation.

"Werewolfry!" the sinister Asian declares. "Lycanthropy is the medical term for the affliction I speak of."

"And you expect me to believe," derides Glendon, "that a man so afflicted actually becomes a wolf under the influence of the full moon?"

"No," Yogami replies with quiet conviction; "the werewolf is neither man nor wolf but a satanic creature"—he places special emphasis on the terminology—"a satanic creature with the worst qualities of both."

Glendon scoffs none-too-politely. "I'm afraid, sir, I gave up my belief in goblins & witches, personal devils and—er—werewolves, at the age of 7."

Yogami is undismayed. "But that does not alter the fact that in workaday modern London, today, at this very moment, there are 2 cases of

werewolfry known to me."

"And how did these unfortunate gentlemen contact this—medieval unpleasantness?" Glendon's tone, as always, is cynical.

Yogami is almost pale beneath his naturally dark exterior as he warns: "From the bite of another werewolf. These men are doomed but for this flower—the mariphasa."

Chapter 5

Yogami Persists

Glendon strives desperately, vainly, to force his mariphasa to blossom. "See that moon vine, that only blooms at nite," he points out to his caretaker; "if I've deceived that vine surely I can deceive mariphasa."

"I don't know, sir," the man replies skeptically. "I've got a feeling that 'mariphasy' ain't a human plant, not like this vine."

A little later, alone in his laboratory, adjusting his moon-ray generator, the frustrated doctor almost swears at the reluctant plant. "These 2 buds should bloom before tonite!"

His ministrations to the mariphasa are interrupted by a call on his

closed-circuit vidiphone. On a miniature TV screen in his lab he observes Dr. Yogami at his door. Petulantly he declares, "Didn't they tell you I wasn't seeing anyone today?"

"I thought at least you might see me."

"Come another day—please."

"Another day would be too late. What will happen before morning I cannot say. Tonite is the first nite of the full moon."

"Still harping on that old wives' tale of yours, huh?"

"Would that it were an old wives' tale. . ."

Face to face, Glendon asks Yogami pointblank: "What do you want of me?"

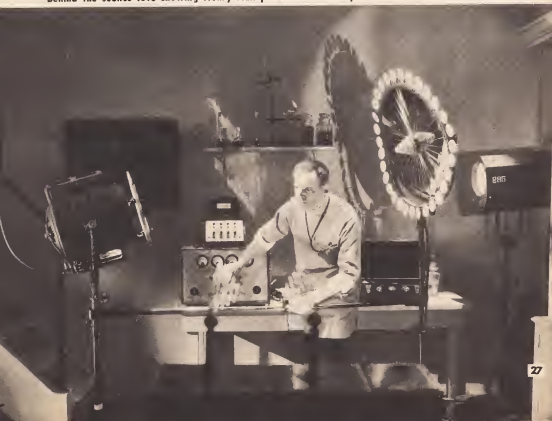
"Two blossoms from the mariphasa flower would save 2 souls tonite."

Glendon is startled. Dismay in his voice, he says: "I thought you said the mariphasa was a cure."

"No, an antidote—effective only for a few hours." Yogami continues: "Won't you let me see the results of your experiment?" All this time Glendon has kept him outside the door of the laboratory.

"I'm sorry. When my experiment has been completed I will show the

Behind the scenes foto showing Henry Hull posed in laboratory for his role as Dr. Glendon.





Alone in his study, the throbbing symptoms of lycanthropy begin to fever the forehead of doomed doctor.

results to the entire world, not before. And now, sir, I must wish you good day."

Yogami warns: "Remember this, Dr. Glendon: The werewolf instinctively seeks to kill the thing it loves best." And a last sinister word in parting: "Unless this rare flower is used tonight the werewolf must kill at least one victim every nite."

Chapter 6

The Terrible Transformation

Dr. Glendon settles himself apprehensively in his study, waiting & wondering what will happen when the full moon rises. His wife Lisa (Valerie Hobson), entering the room & finding it in semi-darkness, switches on a light. Her husband's immediate outburst startles her.

He apologizes. "Sorry, darling, I've been putting some medicine in my

eyes & the light hurts them." But when she is not quick enough to suit him in turning off the lights, he explodes: "Put out those lights, put out those beastly lights, I tell you!"

Insulted by his attitude, his wife leaves him alone, departing for an evening's entertainment with an old friend (Lester Matthews as Paul Ames) who many years before had been her unsuccessful suitor.

By firelight, Dr. Glendon sits in a chair, trying to compose himself, to organize his thoughts.

Suddenly, his cat's ears prick up. As he looks uncomprehendingly at his pet it arches its back, spats & leaps away from him.

The ominous musical background becomes more dramatic.

He glances at his hand, is horrified to see that its back, its palm, has become thick with hair.

He runs to the door of his study, flings it open, starts upstairs, changes his mind. As he moves thru the room he passes a post—and at the

same time passes thru phase one of his change. He is now a hairier, less human individual.

As he passes a second pillar, his appearance alters even more frighteningly. Tusks protrude upward from his lower set of teeth. A growl issues from his throat.

He heads for his laboratory, for his only hope of salvation—the mariphasa bud. Has it blossomed?

It is gone!

Stolen!

He snarls in rage.

Donning scarf, cloak, hat, he slinks out into the foggy London nite. . .

Chapter 7

Wolf at Large

That nite a howling baying wolf prowls the streets of England's sprawling metropolis; marauding, maiming, killing. A Miss Ettie Coombs (Spring Byington) screams down the house as she is attacked

by this beast in her bedroom; another, unidentified woman, screams her last as she is ferociously killed on a lonely London street—and Scotland Yard is baffled by the coroner's report that she died at the fangs of a wolf.

Glendon takes a lodging for a nite in a questionable neighborhood & there the lycanthropic change comes over him again. When one of the nosy women of the tavern peeks in his room, she's sent into a fit of hysterics, screaming: "He had green eyes! he clawed at me! he was covered with hair!"

And soon the newspaper headlines shriek **GOOSE LANE MURDER**—Unidentified Girl Horribly Strangled. Dr. Glendon, along with all of

wolf abroad in London, an unfortunate mortal afflicted with lycanthropy. There will be murder tonite & tomorrow nite unless the mariphasa flower can be found. It is the only known antidote. Without it, there will be an epidemic that will turn London into a shambles!"

In his laboratory by day, Dr. Glendon curses the all-important plant. "You stubborn thing, why don't you bloom!" But the bud refuses his bidding.

While Glendon's attention is elsewhere, Yogami secretly insinuates himself into the laboratory & is in the act of making off with the precious flower when Glendon discovers him. In a fury, Glendon chases Yogami halfway up the stairs, catches

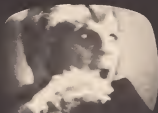
him, struggles with him. "You brought this on me!" he raves; "that nite in Tibet!"—as he strangles the hapless victim of werewolfry.

Then he sets out for his wife's bedroom. He climbs to her balcony. She flees downstairs. He jumps from the roof onto her lover, knocks him unconscious.

With nite approaching, he races in his car to an estate he owns. There, he directs his caretaker to lock him in the Monk's Rest. "Don't open that door till sunrise," he directs, "even if I call to you. Keep that door locked till dawn!"

Alone, high in the tower, he lies on a cot. The moon creeps thru the window and, acting like a catalyst, its lunar rays affect him lycanthrop-

TRANSFORMATION INTO A WEREWOLF



London, reads this revolting account—and realizes that he has become a modern Dr. Jekyll & Mr. Hyde, a Jack the Ripper in lupine form. "I am a singularly singular devil," he says, "more singular than I ever dreamed any human could be."

Another nite, as he locks himself away in a little room in an attempt to frustrate his feral instincts, he prays: "Ob, God, don't let this happen to me! But if it must happen, keep me away from the thing I love." Shortly thereafter the change comes over him and, once again a being of blasphemy, half human, half horror, he lopes out into the nite.

At a nearby zoo he lets a "brother" wolf out of a cage, then attacks a girl in the park.

Chapter 8

Worse Things Waiting

At Scotland Yard, Dr. Yogami offers his theory that "there is a wete-



ically. Again the hideous change possesses him: his eyes narrow, his eyebrows become bushy & slanted, his nose withers, his nostrils dilate & twitch, 2 teeth lengthen in his lower jaw, his upper lip wrinkles, his lower lip alters its shape to that of an arrowhead tufted with hair, his sideburns grow longer, his hair grows wild & disarrayed & down the center of his forehead in a v-shape.

Chapter 9

Kills the thing it loves

Two people arrive below the werewolf's "cell". He observes they are Ames, his wife's constant companion of late whom he has come to hate, and—Lisa herself!

The curse of the werewolf takes control. With superhuman strength & total disregard of his own life he leaps thru the window, shattering

the glass, slamming onto the ground in front of his startled wife & her escort. He starts to choke Lisa. Paul comes to her rescue. Glendon fights with Ames, temporarily is stopped when Ames strikes him a crushing blow with a walking stick.

But the man-wolf is soon on his feet again & pursues his terrified spouse into the house. In terror, Lisa attempts to climb the stairs to the safety of a locked door on the second story. Too quick for her, Glendon catches up and, as his veins throb with the lust to kill the thing he loves, he is on the verge of destroying his own beloved when—

A shot rings out.

The Chief of Scotland Yard and his armed guard have arrived just in time. As the guard's smoking pistol falls to his side, the wolf-man stumbles, falls, collapses on his back, his prostrate body on the stairs, his head on the floor. As his life ebbs from his mortally wounded body, he has energy for just a few last words.



"Goodby, Lisa," he whispers. "I'm sorry I couldn't have made you happy."

To the officer he says, "Thanks for the bullet—it was the only way."

To himself he muses, "In a few moments now I shall know if all this had to be." And he expires.

As he dies, the curse of the werewolf is cleansed from his corporeal being. His face & form resume the natural human appearance of the respected scientist Dr. Glendon, martyr to a supernatural malignancy contracted by involuntary contact with a nightmare-being from the Midnight World. . .

The Werewolf of London is dead.

But his legendary story lives on.

Critical opinions of the time:

Marguerite Tazelaar, N. Y. HERALD TRIBUNE: "Strong nerves are needed to cope with this offering. During the unfolding of the picture Mr. Hull changes from his affable self into a monster that defies description. Hair



LABORATORY OF THE WOLFMAN



springs from his smoothly shaven cheeks, pointed fangs spread along his harmless upper lip, his hands grow clawlike & he bursts into wolf-like howling. If you care for melodramatic fare, this film offers it."

From a Hollywood trade journal: "Here's a horror picture which, due to expert casting & direction, should attract those who are not 100% creep & chill fans. For those who like the shivers, it has sufficient horror, suspense & action to please. WERE-WOLF will be able to hold its own with the best chillers. Make-up of Hull is startling after the manner of Frankenstein's creation. His performance as the monster is excellent. Warner Oland displays his usual suavity as the rival for the blossom, makes the characterization real. Stuart Walker's direction gives the

picture all the qualities it possesses without reaching for effects. Dialog & continuity are both smart & direct."

NEW YORK TIMES, 10 May '35: "The Rialto Theater is bidding farewell to Times Sq. this week with a nerve-jangling exhibit called THE WERE-WOLF OF LONDON. The theater will be demolished after the last screening of the picture. The Universal picture is credited to a story by Robt. Harris but it goes back further than that. It goes, in fact, to Robt. Louis Stevenson's 'Dr. Jekyll & Mr. Hyde', and permits Mr. Hull to be transformed, before the startled eyes of the audience, from a frock-coated botanist into a fanged apeman with homicidal tendencies & a wolf's howl swelling in his throat. This charm-

ing bit of lycanthropy follows the botanist's expedition into a Tibetan valley in quest of a strange flower, the 'mariphassa', which takes its life from the moon. Ignoring native warnings that demons inhabit the valley—"well, the rest of the plot you already know. Reviewer FSN concludes: "In the vein of THE INVISIBLE MAN, the picture races along in its presentation of the tragic spectacle of a man who realizes in his moments of sanity that he may be driven to the murder of his wife & others 'whom he loves best'. Designed solely to amaze & horrify, the film goes about its task with commendable thoroughness, sparing no grisly detail & springing from scene to scene with even greater ease than that oft attributed to the darling young aerialist. Granting that

With tel-eyescop



Snarling werewolf



Serious scientist



the central idea has been used before, the picture still rates the attention of action-&horror enthusiasts. It is a fitting valedictory for the old Rialto, which has become melodrama's citadel among Times Square's picture houses."

Personal opinion (FJA): I revelled in the film when I first saw it at the age of 18, before *THE WOLFMAN* or the more recent *CURSE OF THE WEREWOLF*. And time had not dimmed its magic for me when I saw it again a few months ago on TV. Certainly the technicolored Oliver Reed was more ferocious, and the excellently made up Lon Chaney, Jr. more sympathetic, but somehow Henry



His eyes staring wide, Dr. Yogami lies dead, his head ironically cushioned by the moriphosa plant, the Moon Flower that could have saved his life.



Dr. Yogami of Tibet & Dr. Glendon of London, bath victims of the werewolf's bite, fight to the death.

Werewolf & real walf.

Hull still seems, to me, the most authentic werewolf of them all. I also appreciated Glendon's laboratory, my 3d favorite, I believe, next to Rotwang's & Frankenstein's.

LONDON WEREWOLF LORE
FOR THE FIRST TIME in motion picture history 2 actors whose birthdays were the same date were cast in the leading roles of one picture. Hull was born 3 Oct. 1890, Oland on 3 Oct. 1880.

ONLY 17 and already frightened out of her wits in *THE BRIDE OF FRANKENSTEIN* and *THE MYSTERY OF EDWIN DROOD*, that was Irish-born Valerie Hobson who play-



ed the werewolf's wife. She was 5'6" tall at the time, weighed 120 lbs. & had dark gray eyes & ashen brown hair.

MOST DIFFICULT TASK ever given the Universal make-up dept., they called it at the time. The difficulty was, it was explained, that Hull had to change gradually from man to wolf & from wolf back to man. This gradual transition made it necessary to create a series of make-ups, each of which was slightly more completely wolflike than the other. But before he reached the actual transformation point, hair began to grow in great abundance on his face & hands. He was shown desperately shaving the palms of his hands in order to conceal from his wife what was happening to him. The make-up artists had to keep putting this hair back on & make it thicker as the transition point approached. Naturally the facial features had to be changed & the nose gradually made sharper, the teeth molded into fangs & the ears altered to the pointed ones of the wolf. But it had to be done by easy stages. The closing scene was the hardest, with Hull on the ground in the form of the half man. Very gradually he returned as it, er, were to the Hull man. The make-up men & cameraman agreed this sequence was the most difficult they had to cope with in the entire production.

QUESTION THAT BAFFLED even Eric the Answer Man: "Where does a werewolf live?"

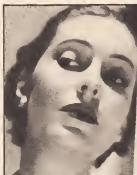
Only Donovan's wolfbrain could supply the answer: "In a warehouse!"

SOUND & FURRY. When it developed that not a single man in the Sound Dept. of Universal had ever heard a wolf bay, a technician was specially dispatched to the north country of Canada where wolves still roamed the wilds. In the hinterlands the sound man patiently waited for the sound he had been ordered to bring back alive, "a wolf's howl to send chills up & down the spine." At last his opportunity came: wild wolves gathered in a circle around the huge fire built by the guide. They howled hungrily; the sound man recorded nervously.

A FROG-EATING PLANT from the island of Madagascar was featured in one shuddersome sequence in the film. I don't recall seeing it in the shortened television but apparently in the original, as theatrically released in 1935, we saw "the plant reach out its tentacle-like leaves & catch a small child & start to draw it slowly toward its yawning maw, much like an octopus. You see it shake & quiver with anger when its feeding time is past & there are



WARNER OLAND as Dr. Yogi, accused practitioner of Werewolfery.



VALERIE HOBSON as Lisa Glendon, who sees the man she loves slowly turn into a wolf before her eyes.



WEREWOLF's Director:
STUART WALKER

no more frogs or mice being handled it. The plant furnishes one of the biggest thrills in this film. During filming the carnivorous plant was kept from the gaze of not only studio visitors but even the eyes of the studio workers."

SPECIAL FX MOONLIGHT. Making moonbeams was taken in their stride by the technical experts of the studio electrical department. To do the unusual job they designed a machine which resembled a big studio lamp but which had a core something like that used in infrared ray lamps. This created the original light. Then it was thrown onto a specially built circular reflector, consisting of a myriad of metallic disks. From this was reflected the moonlight. That this light contained the same qualities as real moonlight was evidenced by the fact that it actually caused nite-blooming flowers to blossom. "The scene in which the moonlight creation is shown is one of the most dramatic in the entire picture for on the results obtained by Hull in his laboratory depends his life or an existence worse than death."

SCI-FI FAN. I don't know whether she was at the time she played in **THE WEREWOLF OF LONDON** but I know from talking with Spring Byington several years ago that nowadays she is an ardent reader of science fiction. "My s.f. diet keeps my imagination corpuscles healthy and active," the sprightly actress told me at a sci-fi gathering attended by Anthony "Rocket to the Morgue" Boucher & Wendayne "Rocket to the Rue Morgue" Wahrman.

RAISING HOB WITH HOBSON. It was reported in '35 that the firsttime Valerie Hobson saw Henry Hull in make-up she started screaming & couldn't stop. She went into hysterics & had to be removed to the hospital while filming for the day was stopped. "I knew Mr. Hull was supposed to look horrible," she said, "but I had no idea he would look like he did. I took one look at him & then started to scream. I couldn't stop. He thought I was joking so he ran towards me & let out an unearthly yell while he reached out a hairy hand as tho to grasp my throat. Suddenly he and Director Stuart Walker discovered I was in the middle of a fit of hysterics. They rushed me to the studio hospital where they gave me a sedative. When I quieted down I was so weak I could not walk. I had to go home for the remainder of the day. It was a horrible experience, one which I never shall forget." Small wonder they call me the Ackermomster, considering I actually once frightened a scream out of Miss Hobson by the mere act of bending over her shoulder, from the row behind

her seat in a theater with the lights up, and asking for her autograph. This took place in Hollywood in what today is a TV studio from which Steve Allen has been broadcasting for some time.

CLAUDE RAINS was previously directed in *THE MYSTERY OF EDWIN DROOD* by *WEREWOLF OF LONDON* director Stuart Walker.

THE WEREWOLF LEGEND

by

ROBERT HARRIS

(Author of *The Original Story*)

One of the most prolific fields for motion picture stories has scarcely been scratched (in 1935). This untapped field is found among the legends & folk tales of the people in the back countries of Europe. These stories have been handed down from generation to generation, stories so weird & bloodcurdling as to send cold chills along the spine.

These people believe the legends of their forefathers. For centuries they have passed them on from father to son. Many of them have never been put down on paper but are passed by word of mouth. They are the greatest source for picture stories that exists today, only the film people seem to have passed them by.

Why struggle with problem plays & gangster stories when you have this untapped field of stories that are simply packed with all the tense human drama plus almost unbelievable thrills? I believe these folk stories & legends are clean & thrilling entertainment. That's why I decided to write this werewolf story.

I have long been intrigued by the legends of the werewolves. Unbelievable, yes. But still there is something startlingly gripping about the idea of a man turning into a wolf. Who knows but what in the centuries gone by this did take place actually? In those days they would have laughed at the thought of flying thru the air. So why should we disbelieve what is said to have happened then?

When you see a huge boat go down beneath the water & see it dart along like a huge fish, fire a projectile that sinks a big warship, then come to the surface again—well, if we did not know that can happen, do you think we would believe it? Would we believe it if the story had been handed down from centuries ago & if we had no submarines now?



Hull fights his wife's lover, the man he hates.

Death comes at last to the unfortunate werewolf.





Masterful make-up & a characterization to remember always.

COMPARED TO "WEREWOLF OF LONDON" "DRACULA" WAS JUST A SISSY!

By EDWARD EUSTACE

A VAMPIRE is always a gentleman except when it is a lady, but a werewolf is a brute. The vampire bleeds his or her victims with the neatness of a surgeon or a blackmailer, but a werewolf is inclined to leave things a shambles. The bite of the vampire does not mean instant death, or necessarily death at all. The bite of the were wolf kills at once or infects with lycanthrophobia, the contagious werewolf disease, eventually fatal. However, there is one consolation. You do not have to go to any special trouble to kill a werewolf, such as driving a stake through his heart. The ordinary rifle or revolver bullet does the trick very nicely.

All these points of difference between the vampire and werewolf will be moot subjects when "Werewolf of London," Universal's latest and reputedly best thriller comes to town. It will unquestionably cause discussion about "Dracula," the first of all shudder films, also, a product of the same Universal studio. Henry Hull's portrayal of the werewolf, a man who periodically is afflicted with wolf madness, will be compared with Bela Lugosi as the vampire Count Dracula.

However, according to advance reports emanating from the Universal studios, the sinister Count Dracula will be considered a mere sissy when Hull's werewolf takes the screen. The Makeup of the noted stage actor is said to be a more appalling affair than the one which Karloff wore as the Frankenstein monster. It took six hours daily to put on, and two hours to remove. Fangs, two inches long, which are fitted into the lower jaw, and an entire false forehead are a few simple details of this involved makeup.

While unearthly creatures are by no means strangers to the cinema ever since "Dracula" started the fashion back in 1931, this is the first screen appearance for the werewolf. Strange as it may seem and believe it or not, there is evidence for his existence in real life too. Just as the folk lore of all countries have stories of vampires, so have they of werewolves. Science now recognizes both as pathological cases.

According to Montague Summers who has written learned books on both subjects, "werewolf" means "man-wolf," a man who thinks he is a wolf and acts like a wolf as Hull does in the film. Like the vampire the werewolf feels the urge to do his deadly work at night, when the moon is full.

With the werewolf there is said to be a change in appearance, more or less marked when the victim feels the wolf possession coming on. This happens in the case of Dr. Glendon, the character played by Hull, who shows many of the characteristics of a wolf when the moon is full.

Once a vampire always a vampire, there is no known cure for the disease. Werewolves are more fortunate, but not much more. There is thought to be a cure for the Man wolf seizure. It is called the *Marphasa lumina lupina*. This is a flower which like the century plant blooms only by moonlight and is found in Tibet. Dr. Glendon, plant scientist is searching for this flower to study it when he becomes infected with lycanthrophobia from Warner Oland who has the part of an Oriental scientist, Dr. Yogami, also a sufferer.

END

WEREWOLF OF LONDON

Universal's Supreme
Shocker!

Presented by
CARL LAEMMLE

Starring

HENRY HULL
WARNER OLAND
VALERIE HOBSON

Lester Matthews + Spring Byington
Clark Williams + Lawrence Grant

Story by Robert Harris

Directed by

STUART WALKER

Produced by

STANLEY BERGERMAN

Robert Harris, Associate Producer

THE CAST

Dr. Glendon	HENRY HULL
Dr. Yoganai	WARNER OLAND
Lisa Glendon	Valerie Hobson
Paul Ames	Lester Matthews
Miss Ettie Coombs	Spring Byington
Hugh Benwick	Clark Williams
Lady Forsythe	Charlotte Granville
Colonel Forsythe	Lawrence Grant
Dr. Phillips	Reginald Barlow
Hawkins	J. M. Kerrigan
Head Cooley	Louis Vincent

MEET THE MAN OF MANY FACES, THE MASKED MARVEL OF MONSTERVILLE



Don Post—the subject of this article—and his assistant, Hairy.



Bela Maskman (behind) catches The Boss lying down on the job!

their life in his hands

For close to a quarter of a century, now, a remarkable man in North Horrorwood, Karloff-ornia, has been "borrowing" motion picture personalities' faces—acquiring in plaster of Paris and then duplicating in elastic rubber the facial features of such horror stars as Bela Lugosi, Glenn Strange & Peter Lorre.

Today he enjoys an out-of-this-world-wide repu-



Strange featureless android masks were created by Post and his people for AIP's recent 21st century thriller, **THE TIME TRAVELERS**.

One of the menacing seed pods from another planet, containing a blank unformed human body, as seen in Allied Artists' great **INVASION OF THE BODY SNATCHERS**. The Don Post Studios created the pods.



tation as "Mr. Mask Maker", foremost specialist in life-masks.

He is Don Post, your genial host, head of the Don Post Studios.

early horrors

In 1939 Don Post, sometimes called "The Wizard of Ooze", began what is today recognized as one of the most unusual businesses in the world. Just before the outbreak of the War in Europe, he created over-the-head rubber masks of a couple of the greatest villains of the time: Hitler & Mussolini. He also made a mask of Russia's dictator, Joseph Stalin.

Shortly thereafter Mr. Post was discovered by the film studios, and since then he and his busy staff have produced custom-creations for such motion picture companies as MGM, Universal, Paramount & American International.

In addition he has done work for Roger Corman, Alfred Hitchcock, Ib Melchior & Walt Disney.

Many horror pictures have been enhanced by Post creations, for example: **INVASION OF THE BODY SNATCHERS** with its human duplicator "pods" from space...**SPACE MASTER X-7**, with its crawling "gook"...Poe's **HAUNTED PALACE**, with its nearby hideous one-eyed no-mouthed mutations...**A COMEDY OF TERRORS**, with the pop-eyed head worn by Peter Lorre's stuntman double...and **THE TIME TRAVELERS**, with the many radio-eared androids.

monster series

Many years ago Mr. Post became the only individual authorized to produce the official Universal Monsters in rubber mask form.

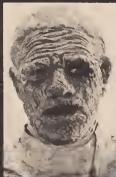
His first mask was a runaway success.

Rather, a run-to success, for the Frankenstein Monster mask was sought out, run after, purchased, glommed onto, bought, grabbed, em-

HERE THEY ARE: THE 8 GREAT UNIVERSAL PICTURES MASKS



THE PHANTOM



THE MUMMY



FRANKENSTEIN



THE WOLFMAN



QUASIMODO



THE CREATURE



MOLE MAN



DRACULA

braced by *one million monster lovers!*
The world's first best-seller in monster masks!
"Frank" has since been joined by such popular fiend-friends as

Mr. Hyde
The Mummy
The Wolfman
The Mole Man
The Hunchback
Count Dracula
The Phantom of the Opera
And The Creature from the Black Lagoon.
All of these popular models may be purchased thru MW's mail-order department. (You'll find the details on page 66 of this issue.)

post mortem

Don took his death in his hands at the time it was necessary to visit the old PHANTOM OF THE OPERA set at Universal Studios in order to rescue some of the old long-lost monster molds there.

With the help of Bud Westmore, famed Universal make-up ace, and Don's partner Verne Langdon, many molds weighing nearly 40 lbs. apiece were retrieved.

"We might have been mistaken for the Unholy 31!" Don reminisced, "as we climbed ladders like spiders to a loft located storeys above the Opera House stage."

Verne Langdon reminded, "We had to lower the molds by rope & pulley. On a second visit we carried individual molds, weighing less, down the ladders one at a time."

The Universal Horror Masks have been proclaimed the ultimate of their kind, real gear fright-gear! "Actually," says Don, "they are closer to make-up than masks. Those that require hair have human hair added by hand. Each mask is hand-finished."

Each mask in the Universal Series takes a craftsman nearly 4 hours to create!

These super-masks are really professional jobs. Each "pro" mask is a steal at the low retail price of \$34.

PRESERVING PETER LORRE



No, Don Post wasn't turning Peter Lorre into a clown, he was preparing him for "the ordeal" by fitting him with a tight-fitting elastic skull-cap.



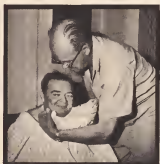
Layer of substance known as *moulage* is applied over actor's face in second step toward creation of facial impression.



Delicate operation: moulage is applied *around* the nose. Naturally, nostril's have to be left unobstructed for breathing purposes.



To the moulage a coating of plaster of Paris has now been added, and Mr. Lorre, looking like "The Faceless Man", sits in silence, waiting for the casting to dry.



Fraud at last from his temporary imprisonment, "And it didn't hurt a bit," he said, "except when one of the hairs from my chest was accidentally plucked out—ouch!"



The and product—a life mask of the late star. A prized possession of its maker, who has had many offers to buy it, but is not offering it for sale. He is, however, sharing this photo with the readers.

latest in latex

And now, by popular demand, Don Post has added the "New Unholy 3": reproductions of those mirthquaking terrorvision stars, high in 6th place in the popularity race in the country, the mad-mad-mad Munsters:

Herman, the man (?) from Uncle...

Ghoulsh grandpa, the pride (?) of Transylvania...

And Lily (that's a funeral flower) Munster.

If you find the *grave* problems of modern "living" are getting you down, join the underground movement and become the first one in your neighborhood to scare your neighbors 6 feet under!

Just check the ads in the back of this book.

For only \$4.95 you can be a Munster, junior grade.

Like they say: Post haste!

Don's "man" (?) Frank helps him on with his cape.





On the outskirts of THE HAUNTED PALACE, in the haunted town of Arkham, roamed mutants like these . . . the work of Don Post.



Herman Munster, the most familiar new face on TV. You too can look like Uncle Herman with a Don Post meek! (To get your favorite meek see page 64 of this issue.)



Grandpa Munster has also had his face "done" by Don—and his pixie like features are available in rubber.

Glenn Strange, no stranger to our pages, drops in to Don Post's office to reminisce with him about Frankenstein role he once played.



he's forever making faces

The werewolf head in BIKINI BEACH was a Don Post creation.

From faces to races, for the forthcoming GREAT RACE (Warner Bros.) he & his co-workers have constructed an entire full-scale set of automobile bodies made out of plastic, as well as an old-fashioned dirigible and a glacier of ice.

What next?

Perhaps a BRIDE OF FRANKENSTEIN mask?

Shaggy Karloff as the deaf-mute menace of THE OLD DARK HOUSE?

A mask of acromegalia from TARANTULA, showing the horrible melting face of Leo G. Carroll?

Maybe the Missing Link from MONSTER ON THE CAMPUS?

Whatever it is that Don Post creates next, you may be sure that it will have the same fine frightening features & professional qualities which have accounted for the sale of such quantities of his horror masks here & abroad.

And when he makes new ones for the movies, you'll see them first here or in the pages of our magazine, *Famous Monsters*.

END

WHAT

LUGOSI laffs as Karen cringes. WHY?



for the devilish answer to this batty question, turn page —

no one is safe when Bela releases his hungry

DEVIL BAT

Mad Lab . . . Mad Doc . . . Mad Bat! This should all take place on Mad Ave!



Hitler's War was only one year old when THE DEVIL BAT flew onto the screen, preceded by war-inspired ads that claimed the picture to be "more terrifying than bombing by night" and made the killer bat sound like a fighter plane: "Sharp-fanged blood-sucking death dives out of midnight skies!"

The publicists went wild on this one, declaring: *Your blood will freeze in your veins as these bloodthirsty monsters bring death in the dead of night!*

The horror picture that will get in your hair and make your heart a lump of lead!

Beware of these vampires of the night, this scourge of mankind! Spines crack and blood flows as a madman wreaks his vengeance!

He lets loose a horrible monster to satisfy his lust for human blood!

The horror-man creates a mate . . . to leave you in a frenzied sweat!

Death was his hobby.

Hidcous creatures swoop from the inky night on their mission of hellish horror. Fangs of flying doom sink into the bare throats of those marked for death! No defense against these midnight marauders!

A madman laughs as innocent men struggle against a monster hideous & cruel!

The most amazing creation of vengeance-bent genius!

Behind the scenes, theater men were advised: "BELA LUGOSI is a real name—take advantage of this fact and plug him all along the line. You've made money with him consistently and unless your town suffers an earthquake or an attack from Mars, he'll help you make money in DEVIL BAT. So play him up—you can't oversell Lugosi." We know many of FM's readers agree, and for Michelle Keenan, Hope Beena, David Hochman, Cynthia Rowland, N. H. Dickman Jr., Victor Davis, Paul Legato, Quinton T. Bishop and thousands of other loyal LUGOSI fans we continue our tradition that *Lugosi Lives Eternal*.

satán's winged messenger

In the film, Dr. Paul Carruthers (*Bela Lugosi*) is first seen as a kindly middle-aged physician in the little town of Heathville.

Little do the townsfolk suspect they have a real life Jekyll & Hyde in their midst, a man of double personality, good and—bad.

Dr. Carruthers feels that he has been cheated of enormous profits which he, as the creator of fabulous perfumes, should have earned. The partners who have deprived him of his financial rewards are Henry Morton & Martin Heath of the Morton-Heath Cosmetics Co.

Dr. Carruthers devotes his spare time to developing something quite different from his usual line of work: a work of terror—a giant killer bat! He also creates a specific scent to which the winged beast reacts violently.



Bela has happy reunion with old High Skull friend.



We know who did it but Bela pretends to be puzzled.

scent of death

"We would like you to have this check as a bonus for your formula," say Morton & Heath to Dr. Carruthers, handing him an amount which he pretends to accept with gratitude. But the minute they are gone he growls to himself, "The cheats! The thieves! My brain has made them independently wealthy and I, who should be a partner, a part owner of the enterprise, am treated like a hired clerk!" His eyes light up with dreams of revenge.

Various younger members of the families of

Morton and Heath are the first to suffer. The mad doctor presents his intended victims with gifts of "a new type of shaving lotion," a liquid containing the unique odor which the killer bat has been trained to hate.

Out of the blackness of night the flying monster swoops . . . bites . . . flaps back to its haven. Young Roy Heath lies dead, his throat mangled by a winged creature of powerful strength & unknown origin.

A vampire in the 20th century?

A newspaper reporter & his photographer are sent to the town to investigate.



The diabolical Dr. Carruthers torments the terror-flying night monster—once too often!

the creature kills again

There is another mysterious death, this time young Tommy Heath.

In his laboratory, Dr. Carruthers gloats as he feeds volts of electricity to his captive bat, causing it to grow bigger than any bat has ever been before—and more vicious.

Newsman Layton's suspicions are finally aroused in the direction of the doctor. But Layton cannot prevent the death of Don Morton, and finally Henry Morton himself, and when he figures out that Mary Heath (Suzanne Kaaren) will be the next victim, he realizes he must take desperate measures.

Layton forces Carruthers to accompany him to the garden of the Heath home to await the coming of the bat. The doctor feels apprehensive but safe. But at the last moment the reporter throws some of the fatal scent on the scientist and Carruthers goes mad with terror! He attempts to escape but there is no time to hide for the wings of death are already flapping down in his direction!

Carruthers has time for just one last scream before his scheme boomerangs on him and the Devil Bat of his own creation becomes his personal Frankenstein. The doctor dies by the fangs of the sky-beast.

Once again Bela has come to a bad end.

Yet, for Bela, it is never



PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR

INQUIRY TO PROF. GRUEBEARD, FAMOUS MONSTERS, 145 E. 32nd ST., NEW YORK CITY, N.Y. 10016

Q Could you please tell me who did the animation sequences in the recently released horror flick, *TROG*? I thought they were fairly well done.
—ROCKY ALIANIELLO, Altoona, Pa.

Q How many times did Glenn Strange play the famed role of the Frankenstein Monster?—ROBERT MCCARKLE, Absecon, N.J.

A Glenn portrayed this Strange role three times, in *HOUSE OF FRANKENSTEIN*, *HOUSE OF DRACULA* and *ABBOTT & COSTELLO MEET FRANKENSTEIN*.



RAY HARRYHAUSEN
fairly well done?



BELA LUGOSI
where are his co-stars?

Q I have a question concerning two stars of the old Universal classics. Are David Manners and Helen Chandler still alive?—KEN R. WALDRON, Tacoma, Wash.

A Helen Chandler has passed away, Ken. But David Manners is, happily, still with us.

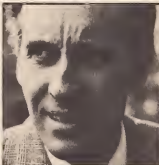
Q I saw Boris Karloff's latest film, *THE CRIMSON CULT*, and found it excellent. But in *FM* #53 you called the film *THE CRIMSON ALTAR*. What was the original title?—TIM WATKINS, East Patchogue, N.Y.

A Titles are often changed frequently before a picture is released, Tim. This one was originally titled *THE CURSE OF THE CRIMSON ALTAR*. It was shortened to *THE CRIMSON ALTAR* and then finally released as *THE CRIMSON CULT*.



BORIS KARLOFF
altar, cult or curse?

Q My friend says that England's *Dracula*, Christopher Lee, has recently completed another vampire epic outside of Hammer studios. Can you tell me more about it?—SUE VENDIKOS, Massapequa Park, N.Y.



CHRISTOPHER LEE
didn't you know?

A We thought everyone knew by now that Mr. Lee has filmed what is rumored to be the closest adaption of the original Stoker novel. Made in the original book locations, this Italian-Spanish production will be called *COUNT DRACULA*.



GLENN STRANGE
how many times?



SEND FOR A MONSTER

...Or, let our monsters send YOU!
It costs thousands of Ghoulars
(the currency of Transylvania)

to publish and distribute
FAMOUS MONSTERS each
issue, and if you've missed
any back issues, you can obtain
this fabulous mint collection.
They're going fast, and
you'll crave them in despair
when they're all sold out!

Now's the time to fill in the

gaps in your collection, or re-
place any "dog-eared" copies
before these issues become
scarcer than Kong's teeth!

It's no trick to treat your-
self, just take your bawlpont
pen in hand and fill out the
coupon before the full moon
rises.



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SORRY NO CANADIAN OR FOREIGN ORDERS

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MYSTERY PHOTO

NUMBER
53



IS IT THE BEARD MAN OF ALCATRAZ??

The Bushmen of Australia have a saying, "A beard in the hand is worth two on the face."

But this face (let's face it) is ridiculous!

Is it the **TEENAGE MONSTER**?

A **WEREWOLF NAMED LONDON**?

THE CURS OF THE WEREWOLF?

(One of those real dogs.)

**THE MAN WHO CAME TO DIN-
NER—AND WOLFED IT DOWN?**

I WAS A TEENAGE WOLF FLOWER
(named Mary Phasa?).

Hm; behind that fuzzy face there seems to be someone, er, **strangely** familiar.

That's the only clue we can give you besides the respelling of the title: if you can properly unscramble these 3 words, you'll know the name of the picture:

THE MOD MANSTER.

**ANSWER
TO MYSTERY
PHOTO
NO. 52**



Sorry, folks, but we're not quite ready to reveal the truth about last issue's puzzling pic as, at the time of going to press, we haven't had enough winners to pick from yet. But you bet the following keen-eyed readers figured out that #51 was **MAN BEAST** (starring Rock Madison): Wayne Shyette, Mark Zappy, Paul Ryckele, John Ayella, Joe Steinberg, Pat & Tim Shea, Bill & Steve Branch, Leigh Schneider and Jack Underwood. Congratulations, fans!

SUPER SPECIAL EXCITING PAPERBACK BOOKS!

FRANKENSTEIN



"The Monster Awaits. The artificial body I had constructed with such care lay lifeless before me. My goal was in sight. I began to read the thrilling, chilling story of this masterpiece just as it was written in the original manuscript."

DRACULA



He was a vampire. To live, this mysterious nobleman had to have the blood of life, sucked from the veins of the living. This extraordinary horror tale tells the story of people caught in the spell of Count Dracula's strange powers.

THE DOLL MAKER



A tale of piercing terror about the agony of a poor victim who cannot escape the strange mastery of an egomaniac practicing unknown horrors. A graphic, emotional short novel of weird and chilling characters that seem absolutely real — by a new author of frightening tales. Scariest. Don't miss that!

PERRY RHODAN



Major Perry Rhodan, commander of the spaceship STARDUST found more than anyone had expected might exist on the moon — for he became the first man to make contact with another sentient race! They came from a distant star, and they possessed a knowledge of science and philosophy that dwarfed mankind's knowledge!

INCREDIBLE HULK



HERE'S THE Incredible Hulk! Starring the world's strangest, most powerful hero to make the burning question "CAN A MAN WITH GREEN SKIN AND A RETAILER PERSONALITY FIND TRUE HAPPINESS IN TODAY'S STATUS - SEEKING SOCIETY?" MEET THE GREAT GREEN GOLIATH, THE HOWLING, HURLING HULK! IS BASHING HIS WAY INTO THE HEARTS OF AMERICANS.

THE MIGHTY THOR



Thor, the Norse thundergod, recently had to take an elevator to the top of a million skyscraper before he could fly off to Asgard to stop a rampaging war-hammer — because a top wouldn't let Thor whirl his magic hammer on a crowded street. A woman in the elevator looked at Thor's shoulder-bladed blond curls and mused, "That REMINDS me—I'm due for a PERM."

BORIS KARLOFF'S TALES OF THE FRIGHTENED



Do not be afraid. Boris Karloff is here to light your way down the dark, shuddering corridors of blood-chilling suspense. Come in, if you dare. Watch out for trap doors. And, oh yes, please close them behind you when you leave... And watch out for Boris!

AMAZING SPIDER-MAN



Here's the latest issue of the "Amazing Spider-Man" series. Who calls him the "Friendly Neighborhood Spider-Man"? The popular Marvel hero... is the wisecracking, adolescent Spider-Man, the only overly neurotic super hero...

TARZAN

ORIGINAL NOVELS COMPLETE IN PAPERBACK

For those of you who have thrilled to the movie exploits of this famous jungle lord, a new treat is waiting. At last you can buy authorized Edgar Rice Burroughs editions of the first ten original Tarzan novels. If you enjoyed reading about or seeing the movie versions of **TARZAN AND THE GOLDEN LION**, starring James Pierce and the many other classic and recent Tarzan adventures, then here is your chance to own forever these exciting treasures in book form. A wonderful set for any home library, you will without doubt find these fictional favorites to be even more exciting as novels than they were on the screen.

TARZAN OF THE APES #1



The lion, hyenas and chomping gorilla marched on Tarzan who is raised in the heart of the primeval jungle by a tribe of great apes.

JUNGLE TALES OF TARZAN #6



Stories of the young manhood of Tarzan which return to the time when even Tarzan comes close to death in learning to fly (a C&T).

THE RETURN OF TARZAN #2



Tarzan reacts civilization and goes back to his savage homeland to rescue the beautiful American girl, Jane Porter.

TARZAN THE UNTAMED #7



The wonder of civilization is stripped from Tarzan when he seeks vengeance on those who destroyed his home and abducted his wife.

THE BEASTS OF TARZAN #3



Trained by Tarzan, Sheela, the vicious panther, and Kato, the great ape, help punish the murderous kidnappers of Jane and Tarzan's young son.

TARZAN THE TERRIBLE #8



In search of Jane, Tarzan journeys to Pagan-land, a land far gotten by time, where prehistoric monsters rage through the chambers and forests.

THE SON OF TARZAN #4



Young John Greystoke, Tarzan's son, comes to Africa with Aunt, the ape, and learns from the ways of the beasts until he has earned the name of Nkoi the Lion.

TARZAN AND THE GOLDEN LION #9



Tarzan's friends go to the lion's den to see him and learn the magnificent story of how he became the lion king.

TARZAN AND THE JEWELS OF OPAR #5



Deep in the heart of the jungle lies, lost, Opal, a fabulous city ruled by its magnificent high priestess. Tarzan and Jane go to the city to find the jewels of Opal.

TARZAN AND THE ANT MEN #10



Under an impenetrable forest floor, Tarzan finds the Micromen, a race of men only a millionth of an inch high.

ANY 2 BOOKS \$1.00

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ANY 4 BOOKS \$2.00

ANY 5 BOOKS \$2.50

PLEASE ADD 20¢ PER BOOK FOR POSTAGE & HANDLING

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Monsters ON THE BRAIN

By John & Michael Brunas

"I just know the information is somewhere in his head," says Erich von Stroheim in **THE LADY AND THE MONSTER (DONOVAN'S BRAIN)**. But while Erich is taking the easy way out, maybe you'll want to strain your own brain a bit (just for fun, of course) and see how many of these memorable lines you can remember from the various **FRANKENSTEIN**, **DRACULA**, **Karloff**, **Lugosi**, etc., horror movies you've seen at Saturday matinee or on TV.



1. "And it has a wing speed of over 500 feet . . ."
2. "When the moon rises, I turn into a werewolf. I kill!"
3. "Let's go to Frankenstein and choke the truth out of him!"
4. "I held the reflecting lens—and never saw again!"
5. "Handle him as you did the others, Emil; you are strong."
6. "How does it feel to hang on your own bombardment?"
7. "If I could get you . . . I'd break your

dried flesh to pieces."

8. "But as a man of science I will do everything in my power to save him."
9. "You will live with me in the temple of Karnak eternally . . ."
10. "She was beautiful when she died—over 500 years ago."
11. "She hate me—like others."
12. "He said he'd blow up the dam!"
13. "It's interesting to think that long ago we'd be burned at the stake as wizards for this experiment."

ANSWERS

1. Basil Rathbone to Bela Lugosi and "Benson the Butler" regarding the monster in **SON OF FRANKENSTEIN**.
2. Geo. Zucco to Peggy Moran in **THE MUMMY'S HAND**.
3. Edward Van Sloan to Inspector in **ORACULA'S DAUGHTER**.
4. Boris Karloff to Colin Clive & Ernest Thesiger in **BRIER OF FRANKENSTEIN**.
5. Ernest Thesiger to Colin Clive in **BRIER OF FRANKENSTEIN**.
6. Stein Meets the Wolfman.
7. Dwight Frye to Lionel Atwill in **FRANKENSTEIN MEETS THE WOLFMAN**.
8. Ernest Thesiger to Colin Clive in **BRIER OF FRANKENSTEIN**.
9. Edward Van Sloan to Boris Karloff in **THE**

1. Professor to group in **ROOAN, THE FLYING MONSTER**.
2. Lon Chaney Jr. to Boris Karloff in **HOUSE OF FRANKENSTEIN**.
3. Villagers in **GHOST OF FRANKENSTEIN**.
4. Violet Kammer Cooper to Francis Drake in **THE INVISIBLE RAY**.
5. Lionel Atwill to Robt. Frazer in **THE VAMPIRE BAT**.
6. Bela Lugosi to Boris Karloff in **THE BLACK CAT**.
7. Edward Van Sloan to Boris Karloff in **THE MUMMY**.



GIRLS AND GHOULS GALLERY



Portrait #13

Count Alucard and His Pard

CHANEY is chanting "Every Little Breeze Seems to Whisper Louise" to Louise Albritton.

But the enchanting Miss Albritton is about to become All-bitten because we know, don't we, that Count Alucard is actually the dread Undead . . . Dracula!

The Thirsty Count was a little backward in school (school for ghouls, that is)—which is why his name became Alucard instead of Dracula.

Or maybe horror maestro Curt Siodmak, who supplied the original story of the 1943 Universal thriller, had something to do with the name change.

Master make-up artist Jack Pierce sure as fate had everything to do with the chilling facial change of Lon into Draculon.

The sinister stare of the Transylvanian terror made the blood in the veins of Louise freeze.

The Vampire said: "It all happened in the batting of an eyelash."

CAN BE HEARD 5 MILES

REAL CANNONS!

THESE CANNONS can be heard 5 MILES AWAY! Actual steel models of Army originals. Fire harmless chloride. Sound like dynamite blasts. Safe and harmless. No matches, no gunpowder. Get hundreds of BIG BOOMS. Get a BIG BANG out of your own NOISEMAKER CANNON.

only \$5.95

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BIG BLAST COMES OUT OF THIS PERFECT BREECH-TYPE CANNON!

9-INCH BREECH loader. Two heavy-duty tractor wheels. Ammunition storage in rear of drag beam.

only \$10.95

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THIS ONE IS FULLY AUTOMATIC, WITH BIG BLAST!
17-INCH CAISSON type. Olive drab finish. Red metal spoke wheels. Fitted with automatic charger and igniter.

only \$15.95

plus \$1.00 postage & handling



THIS IS IT! HUGE 25-IN. TRACTOR CANNON TO "KNOCK 'EM DEAD!"

25-INCH 155mm type. Extra loud blockbuster boom. 8 heavy-duty tractor wheels. Simulated hydraulic lifter. Automatic charger loading.

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Complete Set of 5 Rings—All Different . . . only 50¢

Silver-Plated, secret flicker rings. Set of 5, including Werewolf, Frankenstein, Vampire, Skull, Mummy, Pickers in light. Adjustable. Only 50¢, plus 30¢ postage, handling.



Werewolf SIREN RING

IT'S A RING! It's a siren! Blow into it and sound like a police car. Sounds like cry of the Werewolf, too. Great for fun and secret clubs. Only 70¢, plus 30¢ for postage, handling.

75¢

YOUR OWN MONSTER FLY!

- OVER 8 INCHES LONG!
- STICKS TO ANYTHING!
- CUTE AND HORRIBLE!
- SCARES EVERYONE!

Developed especially for FAMOUS MONSTERS MAGAZINE readers. Realistic, 8" size, with transparent wings, blazing red eyes. Flexible black legs, green body, black veins. Suction cup in nose lets MONSTER FLY stick to anything, any time, anywhere. Want to create a Monster Sensation. Get your MONSTER FLY right away. Only \$1.00, plus 30¢ for shipping & handling.



**WOW!
LOOK WHAT'S
ON THE WALL!**

MAD DOCTOR HYPODERMIC NEEDLE!

**WOMEN FAINT! MEN PASS OUT!
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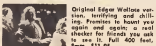
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How would you like to go down to your basement on a rainy (or sunny) day and watch George Pal's **THE TIME MACHINE**? Or **KING KONG**? Well, if you've built a movie theater down there, like Wes Shank of Rosemont, Pa., you can do just that!

"Having a home theater can give a person countless hours of viewing pleasure, says Wes," but it takes a great deal of planning and work to achieve this goal.

"I began by collecting 8mm film as a hobby in the early 1960's, but was not entirely content showing films having no sound. Two or three years later I moved into the field of 16mm, which kept me happy for several years.

"In 1965 I discovered a source of 35mm motion picture film, and bought some theatrical trailers (coming attractions). Now I had graduated from

16mm to 35mm but I had one major problem—that of viewing it. Finally, through a friend, I managed to pick up from an antique dealer a 35mm portable silent movie projector that dated back to the early 1900's. Let's just say it worked, but, again I found myself longing to hear the film.

"Eagerly in March of 1966, I purchased two 35mm sound projectors from a friend in New Jersey. These were slightly more modern (very slightly) but worked fairly well.

"It was evident that I needed a permanent setup for my projectors and in the past we had discussed constructing a combination recreation room and theater in half of our basement. If this ever was to be done, now was the proper time.

"That month we thoroughly house-cleaned the

basement and set out for seven months of hard work. My father and I leveled the cement floor, patched and waterproofed the crumbling walls, dismantled our old oil burner and installed a newer compact model in an out-of-the-way location. Next,

intermission music, a light dimmer switch and miles of film. The theater consists of a dozen reconditioned theater seats salvaged from a local wrecking company, and an eight-foot wide cinema-scope screen with motorized curtains. Several



A typical audience reaction to a horror film shown in the home theater—probably **THE BLOB!**

we paneled the walls, suspended the ceiling and tiled the floor. Working on it every night, we finished in time for our grand premier on September 17. Forrest J Ackerman was in the Philadelphia area at the time and was my special guest.

"In the fall of 1968, I sold the antique pair of projectors and purchased two more current models which worked beautifully.

Presently I have a projection room complete with one 8mm, one 16mm and two 35mm projectors with changeover devices, splicers, rewind table, amplifier, tape recorder for

movie poster frames are mounted on the side walls and posters are changed often to coincide with feature attractions.

"Frequently, collectors and friends will gather at my place for viewing each other's films. The majority of my films are of the science fiction and horror category, and I enjoy nothing more than to entertain and present a thrilling show for others."

If having your own theater once seemed an impossible dream, perhaps Wes Shank's story will serve as inspiration to those readers who are interested in collecting films!



Wes Shank examines some film in front of the screen of his basement theater.

THE MONSTER ATTACKS!



"Hey buddy, can you spare a crime?" asks the monster (NELSON RIOS). "What would you like?" replies the helpless victim (PAUL ALFANO). "How about murder?" shrieks the creature as he attacks.

Both pictures above were taken during the production of an amateur monster movie by the MADISON BOYS CLUB of Manhattan, N.Y. The shot on the right shows the cast & crew relaxing between takes. From left to right is MIKE O'GRADY, PETER JEFFREY, JAMES DeMEGLIO (Monster), PAUL ALFANO, AL O'BRIEN and MIKE HEASLIP.

THIS ISSUE'S FIENDISH FACES



JES SIMMONS



NANCY FRUEDEN



DANNY MCCALLUS



TRACY CRAMER



FRANK VENTO



LAURA NICOLESI



JOEY CLAY



JOHNNY DUDLEY



KEITH ALTERWITZ

GORY- SPONDENTS

WILLIAM MYERS, 4401 Hawthorne Lane, Rolling Meadows, Ill. is 13 and would like a pen pal who hates Bela Lugosi and likes newer movies...

ALAN KALIVAS, 34½ Harris St., Peabody, Mass. 01960 is 15 and would like to hear from someone who *Likes* Lugosi and Karloff...

CHRIS DUFFIE, 1620 Via Isola, Monterey, Calif. 93940 is a student of the new Hammer and AIP flicks...

RICHARD R. ROLL, 9565 Hartwig Dr., Clarence Center, NY 14032 is 11 years old and likes **DARK SHADOWS** and **FM**...

LAURA NICOLESI, 5446 S. 74th Avenue, Summit, Ill. 60501 is 13 years old and likes all vampire films and Bela Lugosi...

KEITH ALTERWITZ, 18 Hollow Oak Lane, Stamford, Conn. 06905 likes vampires and make-up...

JOHNNY DUDLEY, Route 2, Roseboro, N.C. 28382 is 13 and likes bloody films...

RENEEY KOONCE, 10505 Big Bend, Kirkwood, Mo. 63122 is 15 and would like to write to other monster fans...

KAREN NIECHDOU-ICZ, 1209 Esser Ave., San Leandro, Calif. 94579 is 16 and likes witchcraft and old scary movies...

MICHAEL ZEZIMA Jr., 24-16 40th Ave., Long Island City, N.Y. 11101 likes *Godzilla*, *Rodan* and *King Kong*...

If you would like to write to other monster film fans around the country, just send in your name, address and major interest (and a photo, if you can) to:
GORYSPONDENTS GRAVEYARD EXAMINER
P.O. Box 5987
Grand Central Station
New York, N.Y. 10017

(Continued from page 4)

"Fang Mail" departments for more letters, etc. Expand the "Professor Gruebeard" column (one of your best features to date). Bring back THE MEN BEHIND THE MONSTERS feature, even if only one every few issues. Run a complete film-book every issue. Lastly, please do more memorial features.

Show those who are now gone the praise & recognition they still deserve.

A plea: Do a great big wonderful article on Peter Cushing! He is the perfect Baron Frankenstein & Sherlock Holmes.

How about a NIGHT GALLERY article? And another contest? Do you ever throw letters like this one away because they ask too many questions?

WANTED! More Readers Like



GEORGE ENDRES

In closing, I would like to say that I am not condemning your tremendous mag. FM has to be great. 80 issues is no feeble effort. So congrats to the editor & staff & all you other guys on a great job. I'll buy FM as long as you keep putting it out and the devil with anyone who says monsters are for the amusement of little children only!

DAVID SCHOW
Bisbee, Ariz.

WANTED! More Readers Like



TIMMY WEBB

* We never throw any letters away, Dave. In fact, we appreciate hearing from readers who have criticisms and suggestions. Some of your ideas are simply not financially possible. For others to succeed, such as your idea for a reader contribution page, we'd have to get a lot more reader contributions! Thanks, tho, for taking

the time to put down your thoughts.—Ed.

HOW TO HAUNT A HOUSE

During the summer of 1969 a friend of mine, Steve Nichols, and myself decided to build a haunted house. We located an old empty house that was perfect. It sat on a hill, was alone on a deserted road and even looked haunted. The windows were broken, weeds were growing all over the place and it had its own cobwebs. The owner even gave us permission to do it.

We painted some parts of it and cleaned it out. We made some coffins out of plywood, hung skeletons here & there, laid a few dummies around and a few other surprises. Posters, ghosts, candles, bells, artificial bats, giant insects, skulls and even a graveyard were added for frights.

THE RYNTH!



An Animation model by JOHN BEARDSLEY and TERRY SPRINGER

ATTENTION: FIENDISH FANS!

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145 E. 32nd STREET, NEW YORK, N.Y.

People have come from all over town to look around. The house was recently torn down, but we plan to set up in another old house soon.

DONNIE PEARSON
Anderson, S.C.

* In case someone else out there would like to build their own haunted house, be sure to get permission from the owner of the building. And make sure that the house is safe before you go inside.—Ed.)

IT FINALLY HAPPENED

Were my eyes blurred by seeing too much animation? Was my head befogged by nightmares of the Cyclops and the Ymir. No, I saw it in real life. There lay Professor Gruebeard's words saying that Ray Harryhausen had written a book about his work. Finally! All I can say is that ever since I became aware of Mr. Harry-

hausen's genius I have awaited the day when I could read about his fantastic special effects. It was because of him that I started to film my own amateur animated movies. The only way I'll ever stand the tension of waiting for his book to come out is to keep reading FM!

BRUCE MUCHNICK
Melrose Park, Pa.

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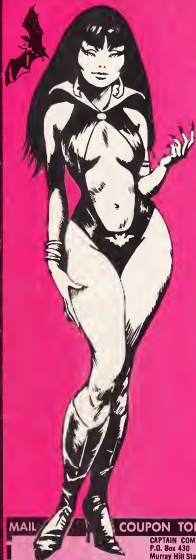
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